VICTORIA AND ALBERT MUSEUM: ONE HUNDRED MINIATURES FROM THE COLLECTION LENT BY THE DUKE OF BUCCLEUCH

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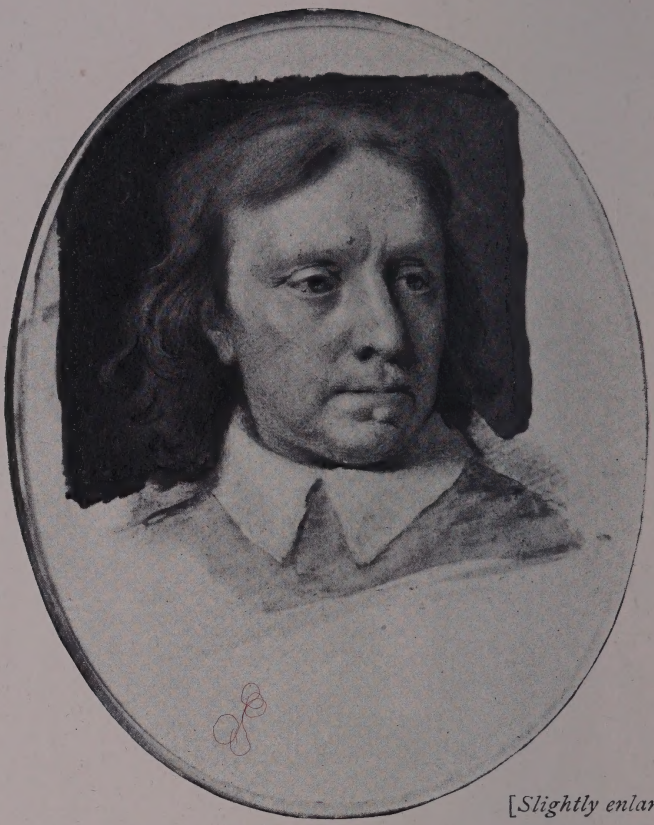

[*Slightly enlarged*

OLIVER CROMWELL (1599-1658)

SAMUEL COOPER

Frontispiece] [CASE 3 B, NO. 8

VICTORIA AND ALBERT MUSEUM

ONE HUNDRED MINIATURES FROM THE COLLECTION LENT BY THE DUKE OF BUCCLEUCH

WITH A BRIEF GUIDE TO THE COLLECTION

LONDON: PUBLISHED UNDER THE AUTHORITY
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PREFATORY NOTE

TO THE FIRST EDITION

THE thanks of the Board are due to the Duke of Buccleuch for his generosity in lending to the Museum his important collection of miniatures, and in thereby affording to the public an opportunity for studying a series of portraits which are of the greatest interest alike from the artistic and the historical point of view. The collection is particularly rich in examples of the art of painting in miniature in water-colour as practised in England during the sixteenth, seventeenth, and part of the eighteenth centuries, but it also includes numerous miniatures in water-colour by French and other foreign artists, and a considerable number of miniatures in oil.

Owing to the absence on active service of the two senior officers of the Department of Paintings, it has not been possible to devote to this very interesting collection the research necessary for issuing a catalogue *raisonné*, embodying historic details and fully considered attributions. It has accordingly been thought advisable in the present circumstances to publish merely a selection of reproductions of some of the more interesting portraits, prefaced by a short account of the history of miniature painting in England, and to accept as a rule the titles and attributions assigned to the miniatures in the catalogue by Andrew MacKay, privately printed for the late Duke of Buccleuch in 1896.

The exhibition includes about 610[1] miniatures arranged in nine desk and upright cases in *Room* 83,[2] beginning at the south end of the room. The first seven cases contain miniatures in water-colour or enamel, each side of a case being, so far as possible, devoted to the works of one man and his contemporaries or to those of a period. The miniatures

[1] About 50 others were placed on exhibition afterwards.

[2] Now Room 128.

in oil, with the exception of a few which are arranged in Case 1 A, are shown at the end of the series in water-colour. It may be added that for the reason given at the beginning of the last paragraph, the arrangement of some of the miniatures must be regarded as provisional.

Among the authorities consulted in the preparation of this book were The Dictionary of National Biography, Bryan's Dictionary of Painters and Engravers, the Catalogue of the Exhibition of Early English Portraiture at the Burlington Fine Arts Club in 1909, and "Samuel Cooper and the English Miniature Painters of the 17th Century" by J. J. Foster, F.S.A. The information as to the origin of the collection in the last paragraph of the Introductory Note has been courteously furnished by the Duke of Buccleuch.

22 *August* 1916 CECIL SMITH.

Note to the Second Edition

The large demand for this book has made it possible to increase the number of plates in the Second Edition, and to provide a somewhat fuller representation of the miniatures in Cases 3 A and 5 B and of those in oil.

The publication is compiled by Mr. H. A. Kennedy, the officer temporarily in charge of the Department of Paintings.

4 *October* 1916. C. S.

Note to the Third Edition

In this edition the number of illustrations has been increased to 100, and a brief guide to the collection has been added. Some of the plates have been changed, and the opportunity has also been taken to adopt certain corrections of title made in the case of some of the miniatures since the appearance of the Second Edition. C. S.

1*st February* 1918.

INTRODUCTORY NOTE

MINIATURE portrait-painting was originally an offshoot of the illuminator's art. Representations of kings and other important persons, at first somewhat conventionally treated, but later, and especially towards the end of the fifteenth century, of a more life-like character, frequently occur in mediaeval manuscripts. The painting of portrait miniatures pure and simple, as distinct from the illustration of manuscripts, appears to have originated during the first half of the sixteenth century. The earliest specimens were usually painted in opaque colours (*gouache*) on vellum or card; subsequently, transparent colours were largely used. Ivory began, about 1700, to be employed instead of vellum and card, and eventually almost superseded them. Miniature portrait-painting in oil, generally on copper, was concurrently practised, though to a less extent. Many miniaturists worked in enamel on various metals in the seventeenth, eighteenth, and nineteenth centuries; and several artists executed miniatures in plumbago[1] during the seventeenth and eighteenth centuries.

Holbein, who came to England in 1526, was one of the first to practise miniature portrait-painting in this country, and it was under his influence and that of other foreign artists that the British School of portrait-painting in miniature arose. Its leaders in Queen Elizabeth's reign were Nicholas Hilliard (d. 1619) and Isaac Oliver (d. 1617), an artist of French origin. Their traditions were continued by the latter's son,

[1] A collection of miniatures in plumbago, lent by Mr. Francis Wellesley, may be seen near the Buccleuch Collection.

Peter Oliver (d. 1647). Greater freedom was imparted to the art by John Hoskins the younger (d. 1665?), whose accomplished nephew and pupil, Samuel Cooper (1609-1672), gave to it an hitherto unknown strength, and attained a degree of excellence which has rarely, if ever, been surpassed. Cooper had worthy successors in Thomas Flatman (1637-1688), Nicholas Dixon (working 1667-1708), and others.

During the first part of the eighteenth century miniature-painting in England suffered a partial decline, though Lawrence Cross (d. 1724) and Bernard Lens (1682-1740) produced good work, especially the former. The art slowly gained new strength, however, and the latter half of the eighteenth, and the earlier years of the nineteenth century have been regarded as its golden age.[1] As the nineteenth century progressed, British miniature-painting began to deteriorate, and soon after 1850 it was almost extinct, the final collapse being hastened by the introduction of photography.

All the artists mentioned in the above paragraphs are well represented in the Buccleuch Collection, and characteristic examples of their work are reproduced in the following pages.[2] A few of the miniatures in water-colour by French and other foreign artists have also been reproduced; but of those in oil, the majority of which are foreign, it has unfortunately

[1] Several miniatures by the great artists of the latter part of the eighteenth century, Cosway, Engleheart, Plimer, and Smart, who are not represented in the Buccleuch Collection, will be found in the Salting Collection.

[2] Besides the portraits reproduced in this book a large number of others have been photographed, and prints from the official negatives of these can be purchased at the Catalogue Stall, where specimen prints can be seen.

not been possible to reproduce more than fourteen. In the previous editions considerations of space made it impossible to give any biographical details about the persons represented except on Plate 31, where space happened to be available and it was thought that the name of the naval commanders in question might be unfamiliar to readers: in this edition a brief guide to the collection has been added (see below). All the illustrations are in the exact size of the originals except where otherwise stated.

The collection was principally formed by Walter Francis, fifth Duke of Buccleuch (d. 1884), who made numerous additions by purchase to the collection of upwards of 150 miniatures, which he inherited from Elizabeth, Duchess of Buccleuch (d. 1827). It is uncertain whether it was the latter who formed the whole of the original collection or whether she inherited part of it from Mary, Duchess of Montagu (1712-1775), who with her husband, George Brudenell, Earl of Cardigan, created Duke of Montagu, (1712-1790), purchased many of the best pictures at Montagu House. A passage in the "Anecdotes of Painting" suggests that the second alternative may be correct, for Horace Walpole notes that the Duchess of Montagu possessed a head of John, Duke of Montagu, when young, and another of the Duke of Marlborough by Arlaud. Some of the miniatures were at one time in the possession of Charles I, and several in that of Horace Walpole at Strawberry Hill.

BRIEF GUIDE TO THE COLLECTION

As has been already stated above, the collection is arranged in nine desk and upright cases, each side of a case being devoted as far as possible to the works of one man and his contemporaries or to those of a period. Besides these a certain number of miniatures, including a few enamels, will be found in five desk cases attached to the wall near by. On the same wall will be seen portraits of King Louis XIV by Claude Le Febure (Plate 41), and of Queen Marie Antoinette perhaps after Madame Vigée-Lebrun.

In **Case 1** are the miniatures by HANS HOLBEIN, NICHOLAS HILLIARD, and their contemporaries, most of which are worthy of special mention. Prominent among the works by HANS HOLBEIN (**Sash A**) is the remarkable portrait of George Nevill, Baron Abergavenny, K.G. (*No. 3*), purchased by the late Duke of Buccleuch at the sale of the Earl of Westmoreland's collection (Plate 1). With its accurate drawing and exquisite modelling of the features, this portrait is generally recognized as a masterpiece, and is perhaps the finest specimen in the collection. Other interesting miniatures on this side of the case are: *No. 2*, King Henry VIII in his thirty-fifth year, by an unknown artist of the sixteenth century (Plate 4); *No. 4*, Queen Catherine Howard (Plate 2); *No. 8*, a self-portrait of Holbein in his forty-fifth year (Plate 3), to be compared with another self-portrait in the Wallace Collection; and *No. 14*, Queen Jane Seymour, during whose reign Holbein entered the employment of Henry VIII (Plate 3); *No. 11*, Queen Mary I, painted in oil by ANTONIO MORE (Plate 2), a portrait similar to, but in many respects pleasanter

than, her picture by the same artist in the Prado at Madrid; and *No. 10*, a Lady of the French Court, erroneously called Catherine Howard (Plate 54), in the style of Clouet (also in oil). According to a partly obliterated manuscript note in seventeenth century handwriting on the back, this painting is a portrait of Claude Catherine de Clermont, Duchesse de Retz. The title, Catherine Howard, on the front is by a later hand, and was no doubt due to a misunderstanding of the words "Reine Catherine" appearing in the manuscript note, which undoubtedly refer to Catherine de Médicis, queen of Henry II of France. It must, however, be added that this portrait differs in some respects from Clouet's drawing of the Duchess of Retz in the Bibliothèque Nationale, Paris.

Another miniature on this side of the case to which attention may be drawn is *No. 7*. It is inscribed HENRICUS VII D.G. ANGLIAE ETC. REX, but in view of the style of costume cannot be a portrait of that King. The flaming vase represented on the doublet was one of the devices of René, Duke of Anjou, King of Sicily, and it is probable, therefore, that the person represented is one of his descendants. It is possibly an early portrait of Nicholas d'Anjou (b. 1518), great-grandnephew of René. The finely carved cedar and boxwood frame in which this miniature is contained is probably French work dating from the end of the sixteenth century.

On the other side of **Case 1** are arranged the miniatures by NICHOLAS HILLIARD, most of which reveal his extraordinary skill in depicting costume and its decorative accessories, especially lace and jewellery. With them are also shown a few other works somewhat doubtfully attributed to Hilliard's contemporary JOHN BETTES. Of especial interest are: *No. 19*, the portrait of Hilliard's first wife, Alicia Brandon, in her

twenty-second year in 1578 (Plate 9), and his own self-portraits, *No. 27*, dated 1550, and *No. 9*, dated 1574 (Plate 8). These self-portraits were executed in his thirteenth and thirty-seventh year respectively; and if they are correctly dated, Hilliard must have been born in 1537. Another self-portrait, however, now in the Salting Collection (done in 1577 in his thirtieth year), indicates 1547 as the year of his birth. It has not been possible to reconcile the discrepancy. The miniature of Mrs. Hilliard is of the greater interest as it is one of the comparatively few signed examples of Hilliard's work, and moreover bears (in the border, to the spectator's left) a coat of arms connecting the artist with the family of Hilliards, or Hildyards, of Holdernesse and Wynestead, Yorkshire. Other noteworthy miniatures are: *Nos. 2 and 20*, Two Men Unknown, erroneously called the Regent Murray and Edward Courtenay, Earl of Devon, respectively (both on Plate 8); *No. 7*, Frances Howard, Duchess of Richmond and Lenox; *No. 15*, called Henry Carey, Baron Hunsdon, K.G., a title which, although of long standing, is open to grave doubt, as the miniature is dated 1605, nine years after his death, and the features (Plate 6) are unlike those in Baron Hunsdon's portrait by Zuccharo; *No. 17*, a Lady Unknown, called Princess Elizabeth, an erroneous identification in view of the style of costume depicted (Plate 5); *No. 25*, Queen Elizabeth? (Plate 6); and *No. 26*, a Lady Unknown in her fifty-second year, in 1572. Included in this case, also, is the well-known portrait of George Clifford, Earl of Cumberland, K.G. (*No. 32*), clad in armour of blue steel with gold stars, and wearing in his hat the glove presented to him by Queen Elizabeth (Plate 7). This miniature was very possibly executed in connection with the great tournament held on 17 November 1590, at which the Earl of Cumberland

was accepted by the Queen as her Champion in place of Sir Henry Lee, K.G., but may have been painted a few years earlier. It can scarcely be later than 1592, as the Earl of Cumberland was installed a Knight of the Garter in that year, and in any subsequent picture would in all probability have been represented wearing the Order, as he is in the large painting at Appleby Castle.

In the **next Case** (2) are exhibited, on one side, miniatures by the two OLIVERS, father and son, with their contemporaries, and on the other those by the two JOHN HOSKINS, father and son. Notable among the miniatures by ISAAC OLIVER are: *No. 1*, Lady Arabella Stuart; *No. 2*, Henry Frederick, Prince of Wales, elder son of James I, who died of typhoid fever in his nineteenth year; *No. 5*, called Frances Walsingham, Countess of Essex, to whose portrait exhibited in the National Portrait Exhibition of 1866 this miniature bears no resemblance; *No. 10*, a Lady, called Anne Clifford, Countess of Dorset and Pembroke, whom it cannot represent in view of the style of costume (Plate 11); *Nos. 11* (Plate 9) *and 12*, both erroneously called Queen Elizabeth; and *No. 24*, Lucy Harington, Countess of Bedford, patroness of poets and a lady of importance at the courts of Elizabeth and James I (Plate 10). The attractive drawing representing Henry Frederick, Prince of Wales, when young (*No. 23*), is attributed to Isaac Oliver in the privately printed catalogue of the collection, but may very likely be the work of some other artist (Plate 12). Among the miniatures by PETER OLIVER there may be mentioned: *No. 25*, said to be a self-portrait of the artist, but more probably representing one of his brothers (Plate 13); *No. 27*, the famous Duke of Buckingham (Plate 14); and *No. 36*, Frederick, King of Bohemia (Plate 14). *No. 8*, called Sir Edward Osborne, and *No. 32*, Thomas, Viscount

Howard of Bindon, K.G. (Plate 13), are both, perhaps, to be ascribed to this artist rather than to his father. On iconographical grounds much interest attaches to *No. 22*, which may represent Sir Horatio Palavicino, collector of papal taxes in England, who stayed in this country when Queen Mary died, and with the help of the taxes which he appropriated, laid the foundations of an enormous fortune; and to *No. 31*, Sir Kenelm Digby, naval commander, diplomatist, and man of science. The latter is inscribed: *Morte; altro ben homai non spero*, "Death for other good henceforth I do not hope." It may perhaps have been executed about the time of the unexpected death of his wife, Lady Venetia Stanley, in 1633. *No. 3*, said to represent Thomas Egerton, Baron Ellesmere and Viscount Brackley, Lord Keeper in the reigns of Queen Elizabeth and James I, is contained in a finely enamelled locket dating from the seventeenth century.

Noteworthy examples among the works by the two JOHN HOSKINS exhibited on the other side of **this Case** (2) are: *No. 8*, Sir John Suckling? (Plate 17); *No. 12*, called Elizabeth Vernon, Countess of Southampton (Plate 17); *No. 15*, Frederick, King of Bohemia (Plate 16); *No. 19*, a portrait said to be that of John Hoskins (? the elder) by himself, at the back of which is a sketch, in pen and ink, of the same sitter, in a group with his family, also probably by the elder Hoskins; *No. 22*, Edward Montagu?, who was killed at Bergen in Norway in 1665 in an attack on the Dutch East India Fleet; *No. 23*, General Davison (Plate 16); and *No. 25*, Robert Carr, Earl of Somerset, K.G., Lord Chamberlain to King James I (Plate 17). On *No. 6*, entitled a Man Unknown, appears the word "IPSE" in gold letters, under the signature and date 1656, suggesting that this may be a self-portrait of the artist, *i.e.*, of the younger Hoskins if

Vertue's theory is accepted that it was he who signed his works with the initials "I. H." written separately. *No. 33*, John Baron Belasyse, is usually attributed to Samuel Cooper, but in treatment shows some affinity to the work of the younger Hoskins (Plate 15). The background is inscribed: "S. Cooper f: 1646."

Of the miniatures in the collection painted by, or attributed to, SAMUEL COOPER, nephew and pupil of John Hoskins, the most important is the portrait of Oliver Cromwell in **Sash B** of **Case 3** (*No. 8*, Frontispiece), but practically all the works in this Case are choice examples of this master's art. Of particular interest in **Sash A** are: *No. 11*, Prince Rupert, Count Palatine, K.G., whose portrait (Plate 20) corresponds exactly with the description given of him by the Count de Grammont,[1] "He had a dry hard-favoured visage, and a stern look, even when he wished to please"; *No. 12*, James II when Duke of York, in which it is not difficult to see the first traces of the melancholy that becomes so noticeable in his later portraits (Plate 18). *No. 16*, Sir Adrian Scrope; *No. 21*, George Monck, Duke of Albemarle, K.G. (Plate 23), and *No. 22*, the handsome if effeminate-looking James Scott, Duke of Monmouth and Buccleuch, K.G. (Plate 20).

Amongst the portraits of women there may be noticed: *No. 1*, called Lady Heydon, but to be identified rather as Margaret Brooke, Lady Denham, one of the "Court Beauties" in the reign of Charles II (Plate 21); *No. 3*, Dorothy Sidney, Countess of Sunderland, the "Sacharissa" of Edmund Waller's poems; *No. 4*, Mary, Princess Royal of England, who married William, Prince of Orange, and so became the mother of King William III (Plate 19); *No. 5*, Lady Mary Fairfax,

[1] "Memoirs," 1811, Ed. II, p. 211.

Duchess of Buckingham; *No. 18*, probably Barbara Villiers, Duchess of Cleveland (Plate 21); and *No. 8*, a Lady erroneously called Charlotte de la Trémouïlle, Countess of Derby, but closely resembling Margaret Leslie, Lady Balgony, afterwards Countess of Buccleuch and, by a third marriage, Countess of Wemyss (Plate 19). This miniature is dated 1671, and from the list of Cooper's dated works in Mr. Goulding's Catalogue of the Welbeck Abbey miniatures, appears to be the last example of his work which is extant. Cooper died in May 1672 in his sixty-third year, after only a few days' illness.

In **Sash B** of **Case 3**, besides the portrait of Oliver Cromwell already mentioned, there should be noted: *No. 2*, Charles Louis, Count Palatine, the brother of Prince Rupert, by Samuel Cooper's elder brother ALEXANDER, who worked principally abroad, and to whom *No. 38* in *Case 2 A* (another portrait of this prince, Plate 22) may also perhaps be attributed; *No. 3*, that "very fine gentleman" William Cavendish, Duke of Newcastle, K.G., by Samuel Cooper, after a painting by Van Dyck (Plate 24); and *No. 12*, a Man in oriental costume, said to be Sir Anthony Shirley, who with his brother Robert (*see Case 2 A, No. 35*) went to Persia in 1599; was given the rank of Mirza by Shah Abbas the Great; and secured a firman, granting rights of trade in all parts of the Shah's dominions for all Christian merchants for ever. In connection with the curiously swollen appearance of the face and hands, it is interesting to record that in his contemporary portrait by a Persian artist Sir Anthony Shirley is carrying a Shiraz wine bottle under his arm.

Of the miniatures exhibited in **Case 4 A** there may be mentioned: the portraits of Archbishop Laud and the Earl of Strafford by unknown artists after Van Dyck (*Nos. 10 and*

18 on Plates 22 and 23); *No. 9*, Charles II (Plate 25); *No. 11*, probably Henry (rather than Richard) Cromwell, the Protector's youngest son; and *No. 25*, Samuel Butler, the well-known author of "Hudibras." In this case will also be seen a miniature (*No. 14*), erroneously called Sir Walter Raleigh, which may perhaps represent Sir Thomas Overbury, who was imprisoned in the Tower at the instigation of Robert Carr, Earl of Somerset (*see Case 2 B, No. 25*), his one time intimate friend, and was subsequently (in 1613) poisoned there by the latter's wife, Frances Howard, Countess of Essex and Somerset.

The miniatures by NICHOLAS DIXON, King's Limner, in succession to Samuel Cooper, are to be found on the other side of **this Case** (4). The most interesting of these are: *No. 1*, A Lady Unknown; *No. 4*, Lucy Walter, the mother of the Duke of Monmouth; *No. 7*, which may perhaps represent Frances Jennings the sprightly maid of honour of the Duchess of York; *No. 9*, A Lady Unknown[1] (Plate 26); *No. 15*, a Man Unknown, called erroneously General Monck (Plate 27); and *No. 25*, a Man Unknown. Included in this case also is a fine miniature (*No. 17*) by Thomas Flatman, signed and dated 1661 (Plate 27). It bears no resemblance to Sir Henry Vane, whom it is said to represent, and is to be identified as a self-portrait of the artist. Another self-portrait, dated 1662, is in the Dyce Collection in the Museum (No. 95 D).

In **Sash A** of the next **Case** (5) are exhibited the miniatures by various artists who flourished in the second half of the seventeenth century. Included among them are: *No. 1*, Louise

[1] It has been suggested to the writer that this may be Anne Palmer, Countess of Sussex, the eldest daughter of Barbara Villiers, Duchess of Cleveland.

Renée de Keroualle, Duchess of Portsmouth?, perhaps by Paolo Carandini; *No. 4*, Elizabeth Wriothesley, Countess of Northumberland, by an unknown artist after a painting at Boughton House; *No. 6*, Henry Cavendish, Earl of Ogle, erroneously called the Duke of Monmouth, probably by Richard Gibson the dwarf; *No. 10*, very doubtfully said to represent Henry FitzRoy, Duke of Grafton, K.G., second son of the Duchess of Cleveland by Charles II, and bearing the unidentified signature "D. M." which appears also on a miniature called Mr. Trotman, formerly in the H. J. Pfungst collection; a head of James Scott, Duke of Monmouth, when a boy (*No. 13*), probably a nineteenth century copy of a drawing by Mrs. Rosse, a daughter of Richard Gibson above-mentioned, after the miniature by Samuel Cooper in the Royal collection (Plate 28); *No. 15*, Henry Carey, Earl of Monmouth?, doubtfully attributed to Nicholas Dixon; *No. 24*, John Maitland, Duke of Lauderdale, K.G., perhaps to be ascribed to Edmund Ashfield; *No. 26*, a drawing of the Duchess of Cleveland, by William Faithorne, after a portrait by Sir Peter Lely in the collection of the Earl of Sandwich (Plate 29); and a miniature (*No. 29*) labelled with the name of Eleanor Gwynn, but evidently after a painting by Lely in the National Portrait Gallery, perhaps representing the rival actress, Moll Davis. *No. 21* in this case cannot be accepted as a portrait of Samuel Pepys; and it is very doubtful whether *No. 12* (Plate 30) is a true portrait of the other famous diarist, John Evelyn.

During the early years of the eighteenth century miniature painting suffered a decline, but the examples displayed in **Sash B** of **this Case** (5), particularly those by LAWRENCE CROSS, indicate that to this general rule there are some notable exceptions. Important examples of the work of this

artist are: *No. 1*, Mary Hyde, Baroness Conway (Plate 32); *No. 41*, Sarah Jennings, Duchess of Marlborough?; *No. 8*, called in error Godert de Ginkell, Earl of Athlone; *No. 10*, Sir Edward Spragge? (Plate 31); *No. 18*, John Holles, Duke of Newcastle, K.G. (Plate 32), and *No. 19*, James Scott, Earl of Dalkeith, K.T., the elder surviving son of the Duke of Monmouth and Anne, Countess of Buccleuch. BERNARD LENS is represented by *No. 9*, A Lady Unknown, who may possibly be Henrietta Churchill, Countess of Godolphin, and by *No. 26*, Mary Churchill, Duchess of Montagu, the youngest of the four daughters of the celebrated Duke of Marlborough (Plate 33). *No. 43*, a portrait of the Duke himself (Plate 35), is a very good example of the work of CHRISTIAN RICHTER, to whom in all probability may also be attributed *No. 28*, Oliver Cromwell, after Samuel Cooper, and perhaps *No. 4*, Matthew Prior, poet and diplomatist (Plate 34). *No. 42*, another portrait of the Duke of Marlborough, and *No. 35*, Prince Eugène of Savoy, who fought with Marlborough against Louis XIV in the War of Succession (Plate 45), are probably by BENJAMIN ARLAUD. Similar pairs of portraits of these two generals are at Welbeck Abbey and at Belvoir Castle.

Of the ENAMELS exhibited in **this Case** (5) the principal are: *No. 14*, Sir Robert Walpole, Earl of Orford, K.G. (Plate 38), and *No. 39*, James Brydges, Duke of Chandos, by CHRISTIAN FRIEDRICH ZINCKE; *No. 29*, Peter the Great, and *No. 40*, Admiral Churchill, a younger brother of the Duke of Marlborough (both on Plate 37), by CHARLES BOIT; *No. 30*, Horace Walpole, when a boy (Plate 37), by WILLIAM PREWETT; and *No. 37*, George Washington (Plate 36), signed "W. P.," and also (though doubtfully) attributed to Prewett. The last is perhaps a composite portrait inspired as to the

head by the well-known pictures of Washington by Gilbert Stuart. The stiffness of the mouth in those paintings is said to have been due to an ill-fitting set of false teeth, with which Washington had been supplied just at the time that he sat to Stuart.

A few other ENAMELS which are shown in the adjoining **Case 6 A**, and in window **Case 12**, may conveniently be noticed here. The more interesting in **Case 6 A** are: *No. 2*, possibly Henrietta Churchill, Countess of Godolphin; *No. 10*, Elizabeth Churchill, Countess of Bridgewater; *No. 16*, which may probably be identified as a portrait of another Churchill, Anne, Countess of Sunderland; *No. 30*, called Queen Anne, but dated a year after her death and bearing no resemblance to her; and *No. 32*, Queen Anne. The last two are signed by C. F. ZINCKE; the first three are in all probability also by him. *No. 33*, Queen Anne (Plate 40), is by CHARLES BOIT, and *No. 46*, Arthur Wellesley, Duke of Wellington, K.G., by HENRY PIERCE BONE, after Sir Thomas Lawrence, P.R.A. *No. 8* in this Case, representing Princes Charles Edward and Henry Benedict Stuart (Plate 40), the sons of Prince James Francis Edward Stuart, is attributed to ZINCKE in the catalogue, but is no doubt of French origin. In **Case 12** there may be noted: *No. 1*, Catherine Hyde, Duchess of Queensberry, famous for her wit, her beauty, and her eccentricity; *No. 10*, John, Duke of Montagu, K.G., and *No. 12*, his Duchess, Mary Churchill. All three of these are probably by C. F. ZINCKE; the last is in its original frame with the coat-of-arms of the Duchess of Montagu engraved at the back. Other fine enamels in this case are: *No. 14*, a Lady Unknown, by JEAN ANDRE ROUQUET, a Swiss enamellist who worked for several years in England in the first half of the eighteenth century; *No. 18*, King Louis XIV, by JEAN

PETITOT; and *No. 29*, a Man Unknown, by an artist unknown.

In **Case 6 A** are arranged a few further limnings by artists of the early eighteenth century, together with those dating from the closing years of that century or the beginning of the nineteenth. Among the former may be noted: *No. 1*, Rosalba Carriera, the miniature painter, possibly a self-portrait; *No. 4*, Prince Charles Edward Stuart, by JACQUES ANTOINE ARLAUD; *No. 9*, Prince James Francis Edward Stuart, signed R.S., and perhaps by SIR ROBERT STRANGE; *No. 26*, a so-called portrait of Mary, Queen of Scots, one of the copies by BERNARD LENS of the miniature repaired by Lawrence Cross to the order of the Duke of Hamilton, and as the result of his instructions beautified out of recognition; *No. 36*, somewhat doubtfully called Mary Panton, Duchess of Ancaster, Mistress of the Robes to Queen Charlotte, and a leader of fashion, by OZIAS HUMPHRY, R.A. (Plate 39); and *No. 37*, Warren Hastings, by an unknown artist. On the other side of this case (**6**) is shown the well-known ebony frame which was at one time in the collection of Charles I, and bears his cipher. It contains miniatures, unfortunately much repainted, of King Henry VII and his queen Elizabeth of York, Catherine of Arragon, Henry VIII, Anne Boleyn, Edward VI, and Queen Elizabeth; the eighth miniature, Queen Mary I by ANTONIO MORE is exhibited in Case 1 A (*No. 11*). The portraits of Elizabeth of York and Anne Boleyn are said to have been done by HOSKINS for Charles I, each after an "ancient oil-colour piece"; that of Queen Elizabeth is by NICHOLAS HILLIARD, and is said to have been purchased by the same King from Nicholas Hilliard's son, LAWRENCE.

In the next **Case 7** are arranged the miniatures by FRENCH

ARTISTS. Noteworthy examples in **Sash A** are: the two sixteenth century limnings, *Nos. 14 and 30*, representing respectively Anne, Duc de Joyeuse, Admiral of France, and Marie de Clèves, Princesse de Condé, renowned for her beauty and for the passion which she inspired in the Duke of Anjou, afterwards King Henry III of France; *No. 11*, Marie Thérèse, Queen of Louis XIV (Plate 42); *No. 18*, King Louis XIV when young; *No. 21*, Louis le Grand Dauphin, his eldest son (Plate 43); *No. 38*, Madame de Montespan? (Plate 44); and the enamels by JEAN PETITOT. Among the last should be noted *No. 31*, King Louis XIV; *No. 24*, Anne of Austria, his mother (Plate 42); and another portrait of King Louis XIV (Plate 42), the central enamel in the lid of a snuff box (*No. 3*), which was once in the possession of King George IV. In **Sash B** there may be noted: *No. 1*, a somewhat idealized Benjamin Franklin, by J. B. GREUZE; *No. 9*, King Louis XVI, by J. B. J. AUGUSTIN (Plate 46); *No. 18*, François Boucher; *No. 32*, Voltaire; *No. 39*, Philip, Duke of Anjou (Plate 45), grandson of Louis XIV, and afterwards King Philip V of Spain, out of whose claim to the Spanish throne there arose the War of Succession; and *No. 20*, the celebrated Armand du Plessis, Duc de Richelieu, in the lid of a snuff box bearing the Paris hall mark for 1777. These four are all by artists unknown. Portraits of King Louis XIV, by CLAUDE LE FEBURE (Plate 41), and of Queen Marie Antoinette, perhaps after Madame Vigée-Lebrun, are exhibited on the wall near by.

A few miniatures in watercolour by FOREIGN ARTISTS OTHER THAN FRENCH are arranged on one side of the next **Case (8)**. These include portraits of Princess Elizabeth of Denmark, sister of Anne, Queen of James I of England (*No. 23*), and of her daughters, Princess Sophia Hedwig

(*No. 25*, Plate 48), Princess Hedwig (*No. 19*), and Princess Dorothea (*No. 22*). Other miniatures in this case to which attention may be drawn are: *No. 2*, King Christian IV of Denmark (Plate 48); *No. 8*, a Group of Ladies, in the style of Friedrich Brentel; *No. 9*, Charlotte Brabantina of Nassau, third daughter of William the Silent, and mother of Charlotte de la Trémouïlle, Countess of Derby; *No. 18*, Maximilian Emmanuel, Elector of Bavaria (Plate 49); and *No. 27*, King Stanislas of Poland, the father of Marie Leczinska, Queen of Louis XV.

On the other side of **this Case** (8), and on both sides of **Case 9**, are arranged the MINIATURES IN OIL by ARTISTS OF VARIOUS NATIONALITIES, and for the most part unknown. Among those in **Case 8 B** may be noted: *No. 3*, a Man Unknown, dated 1580, and possibly by John Bettes (Plate 50); *No. 9*, a Man Unknown, in his twenty-third year in 1553, bearing a signature F. S., which may perhaps stand for Francis Segar, a miniature painter recorded as working in the sixteenth century; *No. 16*, a Man Unknown; *No. 23*, Thomas, Baron Coventry (Plate 52), which may be by Cornelius Johnson. *No. 26* (Plate 52), is said to represent Major-General John Desborough, but bears no resemblance to Miss Disbrowe's painting of the General exhibited at the National Portrait Exhibition of 1866; and if a Desborough portrait at all, is to be identified as representing his brother Samuel Desborough, who was one of the early settlers of Guildford, Connecticut, U.S.A. *No. 28*, a Man Unknown (Plate 51), and *No. 36*, doubtfully called Andrew Marvell, were at one time attributed to Francesco Cleyn, but are both signed in monogram S. F. and F. S. It has not been possible to identify the artist using these initials. *No. 10* (Plate 53) is called Sir John Hawkins, but this portrait bears

no resemblance to that of Sir John Hawkins reproduced in "Historical Portraits, 1400-1600" (p. 164). It may, perhaps, be of Dutch origin rather than English. Another Dutch miniature of some interest is *No. 38*, an Old Lady Unknown.

Among the miniatures in **Case 9** there may be noted in **Sash A**: *No. 16*, very doubtfully said to represent Elizabeth de Bourbon, Queen of Philip IV of Spain and mother of Marie Thérèse, who married King Louis XIV (Plate 56); *No. 25*, a frame containing portraits of her father and mother, King Henry IV of France and Marie de Médicis (Plate 55), by an artist of the school of Porbus; *No. 28*, which has been thought to represent the ill-fated Don Carlos, son of Philip II of Spain; *No. 31*, Isabella Clara Eugenia, Governess of the Netherlands; and *No. 36*, a Lady Unknown, very doubtfully said to represent the same Princess (Plate 56). **Sash B** contains miniatures chiefly by Italian and Spanish artists, among which should be noticed: *No. 15*, a Lady Unknown; *No. 16*, called Guidobald Rovere, but more probably representing a member of the Medici family, perhaps Francesco I, Grand Duke of Tuscany (Plate 57); and *No. 35*, a Man Unknown (Plate 58). The last is a careful copy by an unknown artist, possibly made as early as the sixteenth century, of a well-known painting by Antonello da Messina in the Liechtenstein Gallery at Vienna. It is not known to whom *No. 16* should be attributed, but a similar miniature in the Royal Gallery at Dresden was exhibited at the Brussels Exhibition in 1912 as the portrait of a young man unknown, and attributed to Felice Ramelli (1666-1740), who worked principally at Rome and was a painter of miniatures.

The miniatures exhibited in the desk-cases, **Nos. 10, 11, 13,**

and 14[1] are, for the most part, copies of older works, but included among them are a few interesting originals, although, unfortunately, the latter have, in nearly every case, been much spoilt by re-painting. In **Case 10**, for instance, there is a charming portrait of Queen Elizabeth (*No. 11*), one of the only two authentic portraits of the Queen in the collection, and *No. 9*, a Lady Unknown, in her eighteenth year in 1572. Both of these, originally, may well have been the work of Nicholas Hilliard. *No. 13*, the group of King James I, Queen Anne and their family, was at one time in the possession of Queen Caroline. A curious miniature in this case is *No. 24* dated 1607, and said to represent Princess Mary, the third daughter of James I, who died in infancy in 1607. It is attributed to Nicholas Hilliard in the privately-printed catalogue, but is perhaps to be regarded either as an old copy or as an original miniature much re-touched. In **Case 11** there may be mentioned: *No. 13*, a Man Unknown, by Thomas Flatman, which, unfortunately, has suffered considerably by the action of time, and *No. 17*, Oliver Cromwell. The latter, and a somewhat similar miniature in Case 13 (*No. 12*), are probably based on the profile drawing in wash and Indian ink, by Samuel Cooper, now in the possession of the Duke of Devonshire. Other interesting portraits in Case 13 are *No. 7*, Prince Charles Edward Stuart, and his sister, Princess Louisa Mary Stuart (*No. 17*), both probably French by origin. *Nos. 6 and 13*, representing respectively Miss Wells ?, a Maid of Honour at the Court of Charles II, and Elizabeth Hamilton, one of the "Court Beauties," who married the Count de Grammont, are copies after seventeenth-century originals by an eighteenth-century artist signing himself "M. W."

[1] For the enamels in Case 12, *see* p. 18 above.

LIST OF PORTRAITS REPRODUCED

Note.—For the purpose of this list the titles are given without queries. As will be seen from the plates, however, a doubt as to their correctness arises in several cases.

	Plate
Abergavenny, Baron	1
Albemarle, Duke of	23, 27
Ancaster, Duchess of	39
Anne, Queen	40
Anne of Austria	42
Bavaria, Maximilian, Elector of	49
Bedford, Countess of	10
Belasyse, John, Baron	15
Bindon, Viscount	13
Brunswick, Princess Sophia Hedwig of	48
Buckingham, Duke of	14
Catherine Howard	2, 54
Catherine of Braganza	*Cover*
Charles II	25
Christian IV of Denmark	48
Churchill, Admiral George	37
Cleveland, Duchess of	21, 29
Conway, Baroness	32
Coventry, Thomas, Baron	52
Cromwell, Oliver	*Frontispiece*
Cumberland, Earl of	7
Dauphin, Louis le Grand	43
Davison, General	16
Denham, Lady	21
Derby, Countess of	19
Desborough, Samuel	52
Devon, Earl of	8
Dorset, Countess of	11
Elizabeth, Queen	5, 6, 9
Elizabeth de Bourbon	56
Evelyn, John	30
Flatman, Thomas	27
Frederick, King of Bohemia	14, 16
Frederick the Great	49
Hawkins, Sir John	53
Henry IV of France	55

	Plate
Henry VIII	4
Heydon, Lady	21
Hilliard, Mrs.	9
Hilliard, Nicholas	8
Holbein, Hans	3
Hunsdon, Baron	6
Isabella Clara Eugenia	56
James II	18
Jane Seymour	3
Laud, Archbishop William	22
Louis XIV	41, 42
Louis XVI	46
Marie de Medicis	55
Marie Therese, Queen of Louis XIV	42
Maria Theresa, Empress of Germany	49
Mary I	2
Mary, Princess Royal	19
Marlborough, Duke of	35
Marlborough, Duchess of	38
Maynard, Sir John	22
Monmouth and Buccleuch, Duke of	20, 28
Montagu, Duchess of	33
Montespan, Madame de	44
More, Sir Thomas	3
Newcastle, Duke of, John Holles	32
Newcastle, Duke of, William Cavendish	24
Oliver, Peter	13
Orford, Earl of, Horace Walpole	37
Orford, Earl of, Robert Walpole	38
Ormonde, Duke of	38
Palatine, Charles Louis, Count	22
Pembroke, Countess of	6
Peter the Great	37
Philip V of Spain	45
Pope, Alexander	34
Prior, Matthew	34
Rovere, Guidobald	57
Rupert, Prince	20
Savoy, Prince Eugene of	45
Somerset, Earl of	17
Southampton, Countess of	17

	Plate
Spragge, Sir Edward	31
Strafford, Earl of	23
Stuart, Charles Edward	40
Stuart, Henry Benedict	40
Suckling, Sir John	17
Temple, Earl of	38
Terne, Sir Henry	30
Urbino, Duke of	57
Vane, Sir Henry	27
Wales, Henry Frederick, Prince of	12
Warwick, Earl of	14
Washington, George	36
William III	39

LIST OF ARTISTS REPRESENTED IN THE PLATES

	Plate
Antonello da Messina	58
B. Arlaud	45
J. B. J. Augustin	46
J. Bettes?	50
C. Boit	36, 37, 40
L. de Chatillon	44
M. A. Cheron?	42
F. Clouet	54
A. Cooper	18, 22
S. Cooper	18-25
L. Cross	31, 32
N. Dixon	26, 27
W. Faithorne	29
C. Le Febure	41
T. Flatman	26, 27
N. Hilliard	5-9
H. Holbein	1-3
J. Hoskins	15-17, 30
O. Humphry, R.A.	39
C. Johnson	52
A. B. Lens	33, 34
B. Lens	33
Antonio More	1, 2
I. Oliver	9-12, 14
P. Oliver	11, 13, 14, 47
J. Petitot	41, 42
W. Prewett	36, 37
C. Richter	34, 35
C. F. Zincke	36, 38, 40

NOTE

WHILE this Guide was in the press a few further miniatures were received from the Duke of Buccleuch. These include a Man Unknown in his 25th year in 1581, inscribed *post umbrā corpus*, possibly by Isaac Oliver; a fine, but unfortunately damaged, portrait of George Villiers, Duke of Buckingham, K.G., attributed to John Hoskins, but more probably by Peter Oliver; and a miniature of a Lady of the Digby Family, erroneously (*see* "Anecdotes," p. 225, footnote) called Lady Venetia Digby to whom it bears no resemblance (Plate 47). This important work is by Peter Oliver, and was formerly in the Walpole, Northwick, and Hamilton Palace Collections.

These additions to the collection will be placed on exhibition shortly in Case No. 15.

3. GEORGE NEVILL, BARON ABERGAVENNY, K.G.
(1461?-1535)

HANS HOLBEIN

HANS HOLBEIN, the younger, was born at Augsburg in 1497(?). In 1516 he went to Basle, where he was at first employed by Froben, the printer, to design borders and title-pages for books. He came to England in 1526 with letters of introduction to Sir Thomas More from Erasmus, with whom Holbein had become acquainted in Basle, and was received in Sir Thomas More's house. From *c.* 1536 he was in the regular employment of Henry VIII. Holbein died in London in 1543; at the time of his death he was a resident in the parish of St. Andrew's Undershaft.

ANTONIS MOR, called in England Sir Antonio More (Plate 2), was born at Utrecht in 1512, and in the early part of his life was the pupil of Jan van Scorel. In 1552 he went to Spain, and in the following year was sent to England by Philip II to paint a portrait of Queen Mary previous to her becoming his second wife. He remained there until 1555, and then returned to Spain. He died at Antwerp before 1582.

4. QUEEN CATHERINE HOWARD
(1521-1542)
HANS HOLBEIN

[*In Oil*

11. QUEEN MARY I
(1516-1558)
ANTONIO MORE

14

8

6

14. QUEEN JANE SEYMOUR (1509?-1537)

8. HANS HOLBEIN (1497?-1543) IN HIS 45TH YEAR

6. SIR THOMAS MORE (1478-1535) [*In Oil*

8 & 14. HANS HOLBEIN 6. Perhaps by HOLBEIN.

2. KING HENRY VIII (1491-1547) IN HIS 35TH YEAR

IN THE STYLE OF THE ILLUMINATORS

THE black and white enamel frame in which this miniature is contained is Spanish work of the seventeenth century.

For a reproduction of a "LADY OF THE FRENCH COURT CALLED CATHERINE HOWARD," No. 10 in this Case, *see* Plate 54 below.

17. *CALLED* QUEEN ELIZABETH AS PRINCESS
(1533-1603)

NICHOLAS HILLIARD

NICHOLAS HILLIARD was born at Exeter in 1537 or 1547, *see* p. 10 above. While apprenticed to a goldsmith he practised miniature painting, especially studying the works of Holbein. "Holbein's manner of limning I have ever imitated and hold it for the best." He was "limner" to Queen Elizabeth and subsequently to James I. He died in London in the parish of St. Martin-in-the-Fields on 7 January 1619.

6

15

25

6. MARY SIDNEY, COUNTESS OF PEMBROKE (1561-1621)
15. *CALLED* HENRY CAREY, BARON HUNSDON, K.G. (1524?-1596)
25. QUEEN ELIZABETH (1533-1603)?

NICHOLAS HILLIARD

10 in. × 7 in.

32. GEORGE CLIFFORD, EARL OF CUMBERLAND, K.G. (1558-1605)

In the costume of "The Queen's Champion."

NICHOLAS HILLIARD

9

20

2

9. NICHOLAS HILLIARD (1537?-1619) IN HIS 37TH YEAR
20. *CALLED* EDWARD COURTENAY, EARL OF DEVON (1526?-1556)
2. A MAN UNKNOWN, IN HIS 24TH YEAR

NICHOLAS HILLIARD

1 B, 19. ALICIA BRANDON, MRS. HILLIARD IN HER 22ND YEAR

NICHOLAS HILLIARD

2 A, 11. *CALLED* QUEEN ELIZABETH (1533-1603)

Perhaps by ISAAC OLIVER

Diam. $4\frac{7}{8}$ in.

24. LUCY HARINGTON, COUNTESS OF BEDFORD (D. 1627)

ISAAC OLIVER

10. *CALLED* ANNE CLIFFORD, COUNTESS OF DORSET, PEMBROKE AND MONTGOMERY (1590-1676)

ISAAC OLIVER

ISAAC OLIVER, or Olivier, was by birth a Frenchman, but worked principally in England, where he was one of the leading miniature painters of the day. His father appears to have been one Peter Oliver, a goldsmith, who was born at Rouen. He is said to have studied under Hilliard. He died in October 1617, and was buried in the church of St. Anne, Blackfriars.

PETER OLIVER (Plate 13) was the eldest son of Isaac Oliver, and is supposed to have been born in London about 1594. He was instructed by his father in the art of painting in miniature, and produced many fine portraits. He also copied pictures in miniature, and was employed by Charles I to make miniature copies of the more important paintings in the Royal Collection. He died at Isleworth in Middlesex in 1647, and was buried beside his father in St. Anne's Church, Blackfriars.

$7\frac{5}{8}$ in. × $5\frac{3}{4}$ in.

23. HENRY FREDERICK, PRINCE OF WALES (1594-1612)

ISAAC OLIVER?

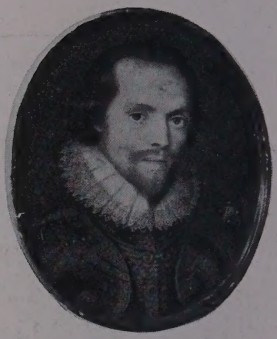
25. *CALLED* PETER OLIVER
(1594?-1647)

32. THOMAS, VISCOUNT HOWARD OF BINDON, K.G. (D. 1611)

PETER OLIVER

For the miniature of A LADY OF THE DIGBY FAMILY by PETER OLIVER, *see* Plate 47.

15



27

36

15. AMBROSE DUDLEY, EARL OF WARWICK, K.G. (1528?-1590)?

27. GEORGE VILLIERS, DUKE OF BUCKINGHAM, K.G. (1592-1628)

36. FREDERICK, KING OF BOHEMIA (1596-1632)

15. ISAAC OLIVER. 27 and 36. PETER OLIVER

$4\frac{5}{8}$ in. × $3\frac{7}{8}$ in.

33. JOHN, BARON BELASYSE OF WORLABY (1614-1689)
Perhaps by JOHN HOSKINS THE YOUNGER

THIS miniature bears a signature S. COOPER (in full) and the date 1646, but in treatment shows considerable affinity to the work of the younger Hoskins.

THERE were two miniaturists named JOHN HOSKINS, father and son, but their works have not been distinguished with certainty. It is related of the father that "he was bred a face painter in oil, but afterwards taking to miniature far exceeded what he did before." One was buried in St. Paul's Church, Covent Garden, on 22 February 1664/5. It is usually considered that this was the father, but it is possible that he was the son.

15. FREDERICK, KING OF BOHEMIA (1596-1632)

23. GENERAL DAVISON

JOHN HOSKINS THE YOUNGER

8

25

12

8. SIR JOHN SUCKLING (1609-1642)?
25. ROBERT CARR, EARL OF SOMERSET, K.G. (1587-1645)
12. *CALLED* ELIZABETH VERNON, COUNTESS OF SOUTHAMPTON (d. after 1625)

8 and 12. JOHN HOSKINS THE YOUNGER
25. JOHN HOSKINS THE ELDER

12. KING JAMES II (1633-1701) WHEN DUKE OF YORK

SAMUEL COOPER

SAMUEL COOPER was born in London in 1609, and with his brother Alexander was instructed in the art of miniature painting by their uncle John Hoskins. He became one of the most famous of English miniaturists, and during the period of the Commonwealth and Charles II, to whom he was Miniature Painter in Ordinary, he painted many persons of importance in Parliament and at the Court. He also visited, and painted portraits in, France and Holland. He died in London, and was buried in the church of St. Pancras-in-the-Fields.

ALEXANDER COOPER worked principally abroad. In 1647 he was established in Sweden as Court-painter to Queen Christina. He died in Stockholm in 1660.

4. MARY, PRINCESS ROYAL OF ENGLAND
(1631-1660)

8. *POSSIBLY* MARGARET LESLIE, LADY BALGONY, *CALLED* CHARLOTTE DE LA TREMOUILLE, COUNTESS OF DERBY
(1599-1664)

SAMUEL COOPER

11. PRINCE RUPERT, COUNT PALATINE, K.G. (1619-1682)

22. JAMES SCOTT, DUKE OF MONMOUTH AND BUCCLEUCH, K.G. (1649-1685)

SAMUEL COOPER

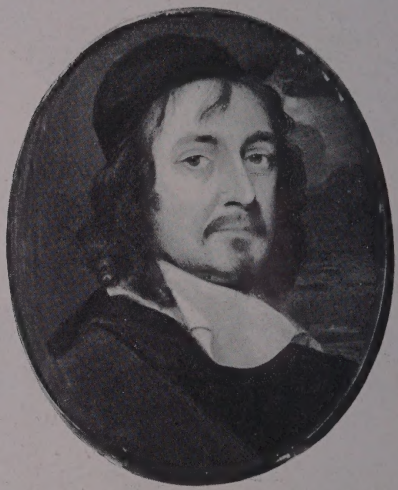
1. *Probably* Margaret Brooke, Lady Denham (d. 1664), *called* Lady Heydon (1567-1642)

18. *Probably* Barbara Villiers, Duchess of Cleveland (1641-1709)

SAMUEL COOPER

2 A, 38

4 A, 10



3 A, 28

38. CHARLES LOUIS, COUNT PALATINE (1617-1680)
10. WILLIAM LAUD, ARCHBISHOP OF CANTERBURY (1573-1645)
28. SIR JOHN MAYNARD (1602-1690)?

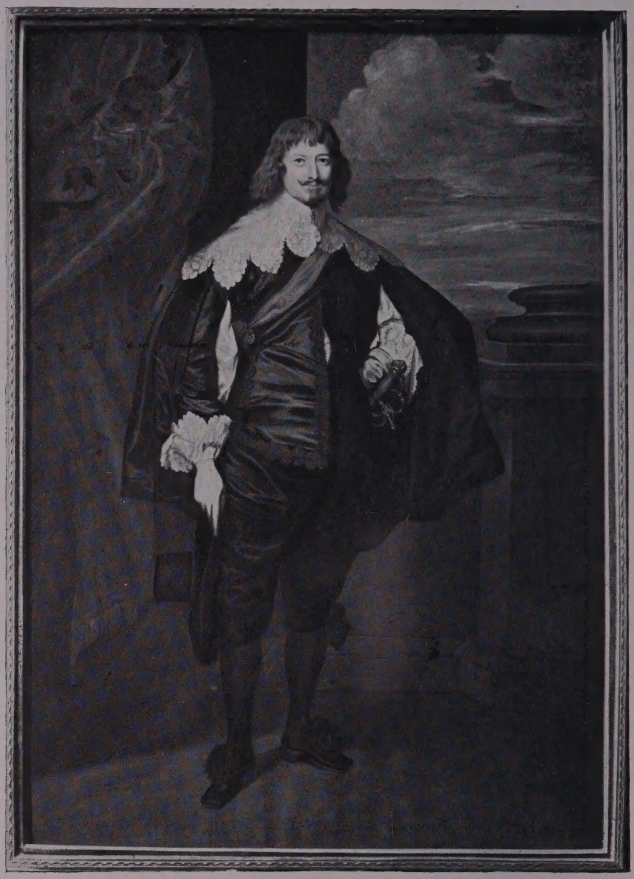
2 A, 38. Perhaps by ALEXANDER COOPER
3 A, 28. SAMUEL COOPER
4 A, 10. AFTER VAN DYCK: ARTIST UNKNOWN

3 A, 21. GEORGE MONCK, DUKE OF ALBEMARLE, K.G. (1608-1670)

SAMUEL COOPER

4 A, 18. THOMAS WENTWORTH, EARL OF STRAFFORD (1593-1641)

AFTER VAN DYCK: ARTIST UNKNOWN



$13\frac{1}{2}$ in. × $9\frac{1}{2}$ in.

3. WILLIAM CAVENDISH, DUKE OF NEWCASTLE, K.G.
(1592-1676)

SAMUEL COOPER AFTER VAN DYCK

9. KING CHARLES II (1630-1685)

Attributed to SAMUEL COOPER

FOR reproductions of the portraits of WILLIAM LAUD, Archbishop of Canterbury (10), and of THOMAS WENTWORTH, EARL OF STRAFFORD (18), exhibited in this case, *see* Plates 22 and 23 above.

9. A LADY UNKNOWN [1]

NICHOLAS DIXON

NICHOLAS DIXON worked from about 1667 to 1708. He was Miniature Painter in Ordinary to Charles II in succession to Samuel Cooper, and painted many of the important people of the day. He also made many miniature copies of oil paintings by Lely and other artists.

THOMAS FLATMAN (Plate 27), miniature painter and poet, was born in London in 1637. He was educated at Winchester and New College, Oxford, and subsequently became a barrister of the Inner Temple. He died in London in 1688 in the parish of St. Bride's, and was buried in its church. George Vertue thought that at his best Flatman was equal to Hoskins "senior or junior."

[1] *See*, however, the footnote on p. 15 above.

15. *CALLED* GEORGE MONCK, DUKE OF ALBEMARLE, K.G. (1608-1670)

NICHOLAS DIXON

17. THOMAS FLATMAN (1637-1688) *CALLED* SIR HENRY VANE (1613-1662)

THOMAS FLATMAN

$8\frac{1}{2}$ in. × $6\frac{3}{4}$ in.

13. JAMES SCOTT, DUKE OF MONMOUTH AND BUCCLEUCH, K.G. (1649-1685)

AFTER SAMUEL COOPER: ARTIST UNKNOWN

For a reproduction of the miniature doubtfully said to represent CATHERINE OF BRAGANZA, Queen of Charles II (1638-1705), No. 17 in this case, *see* Cover.

11⅜ in. × 8⅝ in.

26. BARBARA VILLIERS, COUNTESS OF CASTLEMAINE AND DUCHESS OF CLEVELAND (1641-1709)

WILLIAM FAITHORNE AFTER LELY

WILLIAM FAITHORNE, the elder, was born in London in 1616, and became a pupil of Robert Peake, a painter and printseller. In the Civil War he took up arms for the King, was taken prisoner and confined in Aldersgate. Released on condition that he left the country, he retired to France. After 1650 he was permitted to return to England, and carried on a considerable business as an engraver and printseller near Temple Bar until 1680. He died in 1691.

12. JOHN EVELYN (1620-1706)?

Attributed to JOHN HOSKINS

7. SIR HENRY TERNE (d. 1666)

Perhaps by the same hand as No. 10 in this Case, HENRY FITZROY, DUKE OF GRAFTON, which is signed "DM"

10. SIR EDWARD SPRAGGE (d. 1673)?

LAWRENCE CROSS

LAWRENCE CROSS worked in the later years of the seventeenth century and the early part of the eighteenth, and painted many of the famous personages of the time. He gained notoriety by his "portrait" of Mary Queen of Scots, which was copied by Bernard Lens and others (*cf.* No. 26 in Case 6 A). He died in October 1724.

SIR EDWARD SPRAGGE was a distinguished naval commander who was killed in an engagement with Admiral Tromp in 1673, while on his way to hoist his flag in a third ship, having already lost two in the same action. SIR HENRY TERNE (Plate 30 opposite) was also a naval officer. It is said that in 1660 in his single vessel he fought successfully against six Spanish ships, the engagement lasting nine hours. He was killed in action with the Dutch on 1 June 1666.

18. JOHN HOLLES, DUKE OF NEWCASTLE, K.G. (1662-1711), *CALLED* HENRY FITZROY, DUKE OF GRAFTON, K.G. (1663-1690)

1. MARY HYDE, BARONESS CONWAY (d. 1708/9)

LAWRENCE CROSS

26. MARY CHURCHILL, DUCHESS OF MONTAGU (1689-1751)

BERNARD LENS

BERNARD LENS was born in London in 1682, and was the son of an engraver and draughtsman of the same name, by whom he was taught. He became enameller and miniature painter to George I and George II. He excelled also in making water-colour copies of old masters. He died at Knightsbridge in 1740.

ANDREW BENJAMIN LENS, who painted the miniature of Alexander Pope (23) reproduced on Plate 34 below, was a son of the above, and himself practised as a miniature painter about the middle of the eighteenth century. He exhibited at the Incorporated Society of Artists from 1765 to 1770.

4. MATTHEW PRIOR (1664-1721)

Perhaps by CHRISTIAN RICHTER

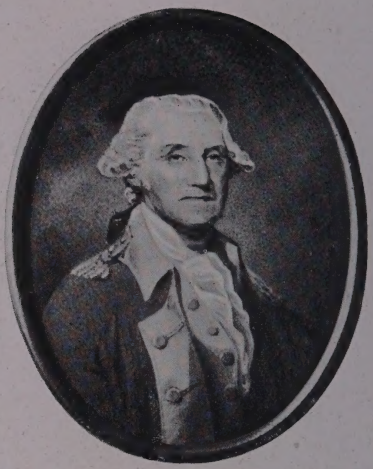
23. ALEXANDER POPE (1688-1744)

A. B. LENS

43. JOHN CHURCHILL, DUKE OF MARLBOROUGH, K.G. (1650-1722)

CHRISTIAN RICHTER

CHRISTIAN RICHTER was born at Stockholm about 1682, and was the son of a silversmith. He came to England in 1702. He studied the works of Michael Dahl (1656-1743), one of the successful portrait painters of the day, and imitated his style. In later life he produced some enamels. He died in November 1732.



37. GEORGE WASHINGTON (1722-1799)

Signed "W. P."

CHARLES BOIT (Plate 37) was the son of a Frenchman, and was born at Stockholm in 1662. At first he was a jeweller, and in that capacity came to England. Afterwards he became a successful painter in enamel. About the year 1714 he went to France, where he was patronized by the Court, and his works were much sought after. He died in Paris on 6 February 1727.

CHRISTIAN FRIEDRICH ZINCKE (Plate 38) was born about 1684, and was the son of a goldsmith at Dresden. He came to England in 1706, and there studied under C. Boit. He practised enamel painting with much success, and was patronized by George II and his Queen: the Prince of Wales appointed him his cabinet painter. He retired from practice in 1746, his eyesight having failed. He died in Lambeth on 24 March 1767.

WILLIAM PREWETT (Plate 37) was a pupil of C. F. Zincke and practised as a miniature painter towards the middle of the eighteenth century. His works are in enamel.

Note.—The above miniature and those reproduced on Plates 37, 38, and 40 are in enamel.

29

30

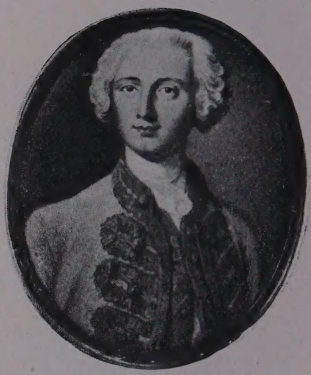
40

29. PETER THE GREAT, CZAR OF RUSSIA (1672-1725)
CHARLES BOIT

30. HORACE WALPOLE, EARL OF ORFORD (1717-1797)
WILLIAM PREWETT

40. ADMIRAL GEORGE CHURCHILL (1654-1710)
CHARLES BOIT

14



32

25

14. ROBERT WALPOLE, EARL OF ORFORD, K.G. (1676-1745)

32. RICHARD GRENVILLE, EARL TEMPLE, K.G. (1711-1779)

CHRISTIAN F. ZINCKE

25. SARAH CHURCHILL, DUCHESS OF MARLBOROUGH (1660-1744)

AFTER KNELLER: ARTIST UNKNOWN

21. KING WILLIAM III (1650-1702)
ARTIST UNKNOWN

36. MARY PANTON, DUCHESS OF ANCASTER (1730-1793)?
OZIAS HUMPHRY, R.A.

33

8

33. QUEEN ANNE (1665-1714)

8. PRINCE HENRY BENEDICT STUART, afterwards CARDINAL YORK (1725-1807), and PRINCE CHARLES EDWARD STUART (1720-1788)

33. CHARLES BOIT 8. Attributed to C. F. ZINCKE

Diam. 13½ in.

KING LOUIS XIV (1638-1715)

CLAUDE LE FEBURE

CLAUDE LE FEBURE was born at Fontainebleau in 1632. He became a successful portrait painter, and in 1663 was elected a member of the Academy. He also worked in England, where he met with much encouragement at the Court of Charles II. He died in Paris in 1675.

JEAN PETITOT (Plate 42) was born at Geneva in 1607, and was the son of a sculptor and architect. His intended profession was that of a jeweller, but he became so skilful in enamel painting that he turned his attention to portraiture. He came to England and was presented by Sir Theodore de Mayerne, the King's Physician, to Charles I, who retained him in his service. After the latter's death he fled to Paris. There he was brought to the notice of Louis XIV, who appointed him his painter in enamel. After residing many years in Paris, Petitot retired at first to Geneva and then to Vevey. He died there in 1691, still engaged in painting enamels notwithstanding his great age.

3

24

11

3. KING LOUIS XIV (1638-1715)

24. ANNE OF AUSTRIA, QUEEN OF LOUIS XIII (1604-1666)

11. MARIE THERESE, QUEEN OF LOUIS XIV (1638-1683)

3 & 24. JEAN PETITOT. 11. M. A. or H. CHERON

Note.—Nos. 3 and 24 are in enamel.

21. LOUIS LE GRAND DAUPHIN (1661-1711)

ARTIST UNKNOWN

$6\frac{3}{4}$ in. × 5 in.

38. MADAME DE MONTESPAN (1641-1707)?

LOUIS DE CHATILLON

LOUIS DE CHATILLON, painter in miniature and in enamel, was born at St. Menehould in Champagne about 1639. He excelled in enamel painting and executed the portraits which Louis XIV gave, set in jewels, to foreign ambassadors. He died in 1734.

5 B, 35. PRINCE EUGENE OF SAVOY
(1663-1736)
BENJAMIN ARLAUD

$2\frac{7}{8}$ in. × $2\frac{3}{8}$ in.

7 B, 39. KING PHILIP V OF SPAIN
(1683-1746)
ARTIST UNKNOWN

9. KING LOUIS XVI (1754-1793)

J. B. J. AUGUSTIN

JEAN BAPTISTE JACQUES AUGUSTIN was born at St. Dié in the Vosges in 1759. Nothing is known of his life until he went to Paris in 1781, where, after encountering great difficulties, he eventually secured success. He exhibited regularly at the Salon from 1791 to 1831. He died in Paris in 1832.

6 in. × 4½ in.

A LADY OF THE DIGBY FAMILY

PETER OLIVER

2. KING CHRISTIAN IV OF DENMARK AND NORWAY (1577-1648)

25. PRINCESS SOPHIA HEDWIG OF BRUNSWICK WOLFENBUTTEL (1592-1642)

ARTISTS UNKNOWN

10

18

12

10. MARIA THERESA, EMPRESS OF GERMANY AND QUEEN OF HUNGARY AND BOHEMIA (1717-1780)

12. FREDERICK THE GREAT, KING OF PRUSSIA (1712-1786)

18. MAXIMILIAN EMMANUEL, ELECTOR OF BAVARIA (1662-1726)

ARTISTS UNKNOWN

In Oil]

3. A MAN UNKNOWN

JOHN BETTES (?)

JOHN BETTES is recorded as a miniature painter and a contemporary of Nicholas Hilliard, but the date of his birth is not known. He is supposed to have died about 1570, and according to Horace Walpole, Fox in his "Ecclesiastical History" speaks of him in 1576 as then dead; but if the attribution of the above miniature to him be accepted, he must have lived at least ten years longer, as it is dated 1580. Other miniatures in this collection said to be by him are shown in Case I B, Nos. 21, 29, 30, and 33.

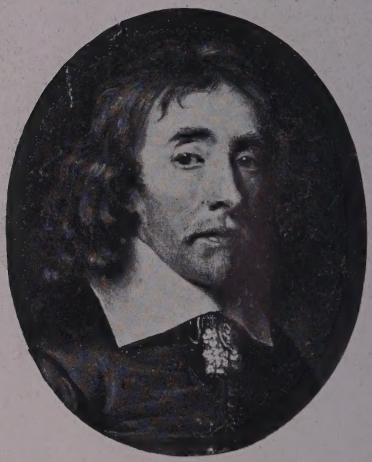
In Oil]

28. A MAN UNKNOWN

Signed "F. S."

26

23



16

All in Oil]

26. *PROBABLY* SAMUEL DESBOROUGH (1619-1690), *CALLED* MAJOR-GENERAL JOHN DESBOROUGH (1608-1680)
23. THOMAS, BARON COVENTRY (1578-1640)
16. A MAN UNKNOWN

23. Perhaps by CORNELIUS JOHNSON
16 and 26. ARTISTS UNKNOWN

In Oil]

10. *CALLED* SIR JOHN HAWKINS (1532-1595)

ARTIST UNKNOWN

THE above portrait bears no resemblance to that of Sir John Hawkins reproduced in "Historical Portraits, 1400-1600" (p. 164), and described as in the possession of Miss Stuart Hawkins.

In Oil] $5\frac{5}{8}$ in. × $4\frac{3}{4}$ in.

10. A LADY OF THE FRENCH COURT, *CALLED* QUEEN CATHERINE HOWARD

STYLE OF FRANÇOIS CLOUET

ACCORDING to a MS. note, dating from the seventeenth century, on the back of this miniature the portrait is that of CLAUDE CATHERINE DE CLERMONT, DUCHESSE DE RETZ (1543-1603), but *see* above p. 9.

FRANÇOIS CLOUET, also called JANET, was born probably at Tours between 1516 and 1520. In 1541 he succeeded his father Jean Clouet in the office of court painter to Francis I. He retained this position under Henry II, Francis II, and Charles IX also. He died at Paris in 1572.

In Oil]

25. QUEEN MARIE DE MEDICIS (1573-1642) AND KING HENRY IV OF FRANCE (1553-1610)

SCHOOL OF PORBUS

Both in Oil]

16. ELIZABETH DE BOURBON, QUEEN OF PHILIP IV OF SPAIN (1602-1644)?

36. ISABELLA CLARA EUGENIA, INFANTA OF SPAIN, DUCHESS OF BRABANT (1566-1633)?

ARTISTS UNKNOWN

In Oil]

16. *CALLED* GUIDOBALD ROVERE, DUKE OF URBINO (1514-1574)

ARTIST UNKNOWN

THE above bears no resemblance to other portraits of Guidobald Rovere, and indeed the costume makes it impossible that this should be a portrait of him. A similar miniature was exhibited at the Burlington Fine Arts Club in 1889 as a portrait of Jean Louis de Nogaret, Duc d'Epernon (1554-1642), whom it can scarcely represent. The portrait may be tentatively identified as that of a member of the Medici family, perhaps FRANCESCO I DE' MEDICI, GRAND DUKE OF TUSCANY (1541-1587), *see* above p. 22.

In Oil]

35. A MAN UNKNOWN

THE above is a copy, possibly dating from the sixteenth century, of a painting by ANTONELLO DA MESSINA in the Liechtenstein Gallery at Vienna.

ANTONELLO D'ANTONIO was born at Messina in 1430, and was the son of a sculptor. He was probably the first Italian to master the technique of painting in oil, and played an important part in the introduction of oil painting into Italy. He died in Messina in 1479.

88-B16187

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